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ABSTRACT

This guide for superintendents, supervisors, and teachers who design curricular programs in music for the local school districts in Pennsylvania is divided into four sections. The first section can be used as a rationale for decision-making in curricular matters. Two topics in this section suggest a philosophical viewpoint for music in Pennsylvania schools. The second section focuses on outcomes and assists in determining the goals of the music program within a district with discussions of understandings, skills, and attitudes. The third section describes areas of the music curriculum from kindergarten through grade 12. This section is divided into general music, choral music, instrumental music, and curriculum options at the secondary level. The fourth section, on the scope and sequence of the music curriculum, discusses normal expectations, musical, and quality goals in general music for each grade level from early childhood through ninth grade, and secondary school courses for general students, interested students, and career oriented students. The document concludes with an appendix containing a sample planned course, instructions for generating a lesson plan, and a suggested lesson plan format. (DK)

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GUIDELINES FOR DEVELOPING MUSIC CURRICULA IN PENNSYLVANIA SCHOOLS

Developed by the Pennsylvania Music Educators Association in cooperation with the Pennsylvania Department of Education

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Division of Arts and Sciences
Bureau of Curriculum and Instruction
The Pennsylvania Department of Education
Harrisburg, Pennsylvania

February 1989

 BEST COPY AVAILABLE

GUIDELINES FOR DEVELOPING MUSIC CURRICULA IN PENNSYLVANIA SCHOOLS

Commonwealth of Pennsylvania
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Department of Education
Thomas K. Gilhool, Secretary

Office of Basic Education
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Pennsylvania Department of Education
333 Market Street
Harrisburg, PA 17126-0333

September 1988

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A Suggested Lesson Plan Format . . . . . .

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This document, Guidelines for Developing Music Curricula in Pennsylvania Schools is respectfully submitted to the Executive Council of the Pennsylvania Music Educators Association by:

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The Pennsylvania Music Educators Association Executive Council approved the Curriculum/Instruction Committee's recommendation for the development of a document addressing the comprehensive music curriculum, K-12. An ad hoc committee was appointed and charged with the responsibility. Opportunity for submitting ideas and concerns was offered to the membership-at-large through PMEA News.

The committee met as a whole on weekends and vacations for the most part. Concerns and ideas were shared and eventually consensus was reached. The committee decided upon a "guidelines" format in order to provide for the diversity represented among the school districts of Pennsylvania.

Drafts were circulated to people engaged in teaching at various levels in general music and in vocal and instrumental music and their responses were solicited and revisions were made.

After reading the document, the Executive Council of PMEA voted its approval and acceptance in June 1986 and the Pennsylvania Department of Education approved the document in June 1987.

COMMONWEALTH OF PENNSYLVANIA
GOVERNOR'S OFFICE
HARRISBURG

THE GOVERNOR

Greetings!

Making sure that our children have the best possible education is society's most important business. Helping children develop to their greatest potential is our contract with the future.

A knowledge of musical skills, history and appreciation is essential to a well-educated person. "Guidelines for Developing Music Curricula in Pennsylvania Schools" is a welcome aid to teachers who are bringing to their students the discovery and love of music.

I want to express my gratitude to the authors of the "Guidelines" and to the Pennsylvania Music Educators Association for their important contribution to music education in Pennsylvania.

Sincerely,

Robert P. Casey
Governor

Nature and Purpose of the Guide

This guide is for superintendents, supervisors, and teachers who design curricular programs in music for the local school districts in the Commonwealth of Pennsylvania. The sections of the guide, "We believe," "Because," and "The Outcomes of the Music Curriculum--Understandings, Skills, and Attitudes" can be used as a rationale for decision-making in curricular matters. The "We believe" and "Because" sections suggest a philosophical viewpoint for music in the schools of Pennsylvania. The "Outcomes" should assist in determining the goals of the music program within a district. The sections on "General Music," "Choral Music," and "Instrumental Music" are planned to help music instructors in each curricular area in making informed choices among the musical experiences on the instructional level.

These guidelines do not in themselves constitute a curriculum, but they should prove useful to persons responsible for developing curricula and for planning and teaching music courses in the schools.

GOALS AND OBJECTIVES

Rationale

It is widely recognized that the process of general education should contribute to intellectual development, free inquiry, human sensitivity, creative and innovative thinking, and wholesome attitudes toward order and change. In 1979, the Pennsylvania State Board of Education adopted the "Goals of Quality Education" to improve the general education in the Commonwealth.

The "Goals of Quality Education" have now influenced the programmatic goals in general education of school districts within the state. The programmatic music goals for a district represent the philosophy and desired musical outcomes for the district. The programmatic musical goals should be in consonance with the district's general educational goals.

The instructional objectives in music are the aims of daily lessons presented by the music teacher. The objectives of daily lessons should be in tune with both the general and music education goals of that district.

The "Goals of Quality Education" can in most cases be infused into the instructional process in music education. Although the acquisition of "knowledge, appreciation, and skills in the arts and humanities" will be the primary quality goal of music instruction, it is essential that music teachers make every effort to utilize in daily teaching the principles implied in all twelve of the "Goals of Quality Education."

The goals of general education, Pennsylvania "Goals of Quality Education," and the musical goals of these guidelines should be adapted to meet the needs of special learners at all levels.

Public Law 94-142 in 1975 ensured disabled learners to a "free appropriate" education in the "least restrictive environment." For most of these learners, the least restrictive environment means receiving programs in regular schools. Implementation of this process for the disabled learner, known as integration, occurs when a student with a disability receives programs in regular buildings and with other non-handicapped persons regardless of the amount of time they actually spend in special education in a resource room or in a non self-contained environment. Where a student receives a program depends upon analysis of the students' abilities and special needs.

Instructional programs for these students should provide for the development of musical understandings, attitudes, and skills commensurate with their unique attributes. Instructional programs for these students reflect understanding of the abilities and disabilities. With this understanding, the music teacher should adapt music activities to the individual student's needs. The music teacher should be a member of the team that makes decisions as to the processes used for each gifted or disabled learner to allow for the best development of his or her musical understandings, skills, and attitudes.

GOALS AND OBJECTIVES

General Educational Goals
Twelve Goals of Quality Education
District Programmatic Goals
General Education Goals
Music Education Goals
Instructional Objectives in Music

GOALS OF QUALITY EDUCATION

(Adopted by the State Board of Education on March 8, 1979)

COMMUNICATION SKILLS

Quality education should help every student acquire communication skills of understanding, speaking, reading and writing.

MATHEMATICS

Quality education should help every student acquire skills in mathematics.

SELF-ESTEEM

Quality education should help every student develop self-understanding and a feeling of self-worth.

ANALYTICAL THINKING

Quality education should help every student develop analytical thinking skills.

UNDERSTANDING OTHERS

Quality education should help every student acquire knowledge of different cultures and an appreciation of the worth of all people.

CITIZENSHIP

Quality education should help every student learn the history of the nation, understand its systems of government and economics and acquire the values and attitudes necessary for responsible citizenship.

ARTS AND THE HUMANITIES

Quality education should help every student acquire knowledge, appreciation and skills in the arts and the humanities.

SCIENCE AND TECHNOLOGY

Quality education should help every student acquire knowledge, understanding and appreciation of science and technology.

WORK

Quality education should help every student acquire the knowledge, skills and attitudes necessary to become a self-supporting member of society.

FAMILY LIVING

Quality education should help every student acquire the knowledge, skills and attitudes necessary for successful personal and family living.

HEALTH

Quality education should help every student acquire knowledge and develop practices necessary to maintain physical and emotional well-being.

ENVIRONMENT

Quality education should help every student acquire the knowledge and attitudes necessary to maintain the quality of life in a balanced environment.

The Planned Course

Instruction is provided through planned courses (see example in Appendix A) in order to realize the goals of the district's music curriculum. The Planned Course format, a curriculum mandate described in Chapter 5: Curriculum Regulations, Pennsylvania State Board of Education, includes preplanning with respect to

1. written statements of student objectives
2. suggested content designed to reach objectives
3. minimal time allotments for music as suggested in Chapter 5
4. expected levels of achievement
5. procedures for evaluation

Objectives should be clear, precise statements of desired outcomes. Their specificity should lend direction to the selection of materials and the determination of learning experiences designed to bring about mastery of stated knowledge, skills, or attitudes. These instructional objectives should be measurable and written so students, teachers, administrators, and community can understand what is expected of students. Objectives should be based on needs assessment of the population for which they are planned and should also reflect the educational philosophy of the local school district.

The specific content of a planned course should relate directly to the course objectives. The human and material resources in the school and community can be incorporated into the content with due consideration of time allotments. The content may be organized in a number of ways--by outline, matrix, or list--indicating the concepts, skills, and significant activities in sequential order.

Expected levels of achievement should describe the criteria by which teachers will assess the extent to which students have succeeded in achieving the objectives. As most music classes are grouped heterogeneously with respect to learning ability and musical potential, a well-outlined system of grading should be developed to accommodate the various levels of achievement within a music class. Criteria for grading should be printed and presented to students and parents.

Findings from evaluative procedures provide information for modifying the course. The teacher's short-term evaluations of daily lessons and weekly progress should be based upon stated objectives or competencies. Long-range evaluations with respect to stated goals are made through tests and teacher judgment of student performance, projects, classroom participation, and assignments. Evaluation provides criteria for improving instruction.

Sequencing Musical Learnings

Learning is usually achieved in small increments and is dependent upon both maturation and experience. Although maturation influences areas of student interest, musical understandings and skills progress in logical sequences beginning at any age level. Logical sequencing of musical learnings within the music program of a school district should permeate planning for the content and sequence of specific courses as well as for daily lessons, semesters, and successive years in a continuing program. Each lesson should be designed to accomplish a goal or goals. Individual lessons should also relate in some way to a previous lesson and prepare the students for the following lesson. Teachers can then assess learning increments form week to week, month to month, semester to semester, and year to year in sequential programs. Instruction in all cases must help the students to move easily from the known to the unknown in the most interesting and stimulating ways. Careful planning is essential for musical growth. Through planning, the knowledge and experiences gained from the sequence of music courses offered by a district can be assimilated, interrelated, and synthesized by the students in ways that will give meaning and value to music throughout life. The section on "Scope and Sequence" (pp. 63) can assist teachers in planning sequential experiences for students.

Point of View

The ideas contained in "We believe" and "Because" express commitment to the value of musical understanding and aesthetic appreciation and to the effectiveness of teaching/learning processes. In combination, these two sections constitute a rationale for music in the schools of Pennsylvania. This point of view is offered as a justification for music in our schools and is designed to stimulate additional thinking on the part of all who plan and provide for the music education of children and youth in Pennsylvania schools.

We believe

- all students should have opportunities to experience music as a discrete art under the guidance of a music specialist
- all music programs should provide a variety of music experiences enabling students to create subjective value systems that will remain flexible throughout life
- all students deserve opportunities for appropriate music experiences regardless of physical, social, emotional, or intellectual characteristics
- all programs should provide planned courses of instruction focused on aesthetic perception of music, musical knowledge and skills, and the development of positive attitudes
- music programs should be specifically designed to enhance the quality of life by preparing students to continue active musical involvement throughout their lives
- well-planned music programs should include guided listening to a variety of excellent live performances

- the scope of music programs should include music of all times and places including the twentieth century

- creative processes, including exploration, experimentation, improvisation, and composition, should permeate all music programs

Because

- music is a part of human expression on both personal and cultural levels

- the complexity of the present age dictates the need for satisfying avenues of personal expression

- Western folk and art music constitutes an artistic heritage worth preserving

- the various musics of the world form viable links to peoples of other times and places

- a planned, sequential curriculum facilitates the systematic development of a full scope of essential musical learnings moving from the known to the unknown through small increments and also through flashes of insight

- only music specialists are adequately trained to combine both the complexities of the art of music and the art of teaching in instructional settings

- music is essentially a societal event in which live musical performances provide a human dimension of experiences unavailable through any other means

- cultures, both past and present, provide concrete evidence of human creativity

- survival in a constantly changing society requires individual resourcefulness and adaptability

OUTCOMES OF THE MUSIC CURRICULUM:

UNDERSTANDINGS

SKILLS

ATTITUDES

UNDERSTANDINGS

Musical understandings are the foundation of musicianship, skill in performance, and positive attitudes. The student will gain knowledge concerning

- the use of various musical experiences as acceptable ways of personal emotional expression
- the principles of the physical aspects of singing, moving, and playing instruments
- the principles of basic formal organization of music
- organizational principles of pitch and rhythm and the terminology used to describe these principles
- a basic sound bank of rhythmic and pitch usage and its representation in standard notation
- functions of music in our own culture, past and present, and in the cultures of other times and places
- a repertoire of representative compositions in a variety of styles that can transmit a cultural heritage through music
- creative application of available voices and instruments, at times in combination with movements and dramatization
- a variety of structures to facilitate improvisation and composition

SKILLS

Musical skill allows one to join with others in musical expression, gives one the dexterity to express musical ideas easily, and is also a means of deepening musical understanding. The student will develop skills in

- using the voice with ease and confidence to sing melodies and to maintain harmonizing parts
- moving easily and expressively to music in patterned and free styles as individuals and in groups
- playing and creating accompaniments using social instruments, both melodic and percussive, designed for music-making in small groups
- maintaining concentration while listening to music by becoming selectively more perceptive of musical events and relationships within a composition
- using standard musical notation with confidence when singing and playing or when listening to music
- using both standard and devised music notation to write musical ideas
- using appropriate musical vocabulary when describing and discussing music
- using available resources to make music; e.g., environmental sound sources, "found" sounds, recorded sounds, etc.
- improvising with confidence when singing, playing, and moving
- using musical knowledge, performing ability, and sensitivity with confidence in creating, or expressing, or extending musical ideas

ATTITUDES

Enlightened musical attitudes are the result of interactions between a person and musical environments of high quality. It would be desirable to cultivate attitudes that emphasize the subjective processes of valuing and choosing, based upon rich musical experiences with accepted standards. The student will be able to

- choose to participate in musical activities as performer or listener
- prefer to spend some time in musical pursuits when a variety of options are available
- support and encourage the musical endeavors of others
- initiate musical activities
- form independent and enlightened judgments about music instead of making arbitrary decisions
- progress in developing a personal musical value system that will remain open to growth and refinement throughout life

AREAS OF THE MUSIC CURRICULUM, K-12:

GENERAL MUSIC

VOCAL AND CHORAL MUSIC

INSTRUMENTAL MUSIC

CURRICULAR OPTIONS IN THE SECONDARY SCHOOL

- **Courses for the General Student**
- **Courses for the Interested Student**
- **Courses for the Career-Minded Student**

GENERAL MUSIC EXPERIENCES WILL DEVELOP:

UNDERSTANDINGS
SKILLS
ATTITUDES

- Singing
- Moving
- Playing instruments
- Listening
- Reading
- Composing
- Writing
- Verbalizing
- Organizing sounds
- Improvising
- Arranging

General Music Experiences

The Pennsylvania Music Educators Association asserts that it is the right of every child to experience music instruction by a music specialist, beginning in kindergarten and continuing throughout all levels of education.

Description. General music plays a vital role in the basic education of every person because they develop and perpetuate the natural desire to engage in musical activity. The general music program

1. is the core of music education in that it prepares a person to direct one's own musical learning through many kinds of musical activities

2. offers a great variety of experiences that provides the student with a means of developing and clarifying musical understandings, cultivating musical skills, and forming constructive personal attitudes toward music

3. is exploratory in nature, encompassing a variety of styles and media

4. enables the individual to approach familiar and unfamiliar music with confidence

Music learnings. Each general music lesson should be carefully planned to include a variety of experiences. A richness of musical materials is essential. As children learn songs quickly, several songs at different stages of familiarity enhance the learning process. A song that has been previously learned serves well as a vehicle for musical learnings. It is generally advisable to present a new song at each lesson and to review previously learned songs in order to build a song repertoire. The lesson should always include more than one song.

Opportunity for listening should be incorporated into the lesson to ensure that students will hear music above and beyond their own performing capabilities. In addition to listening, a variety of musicianly roles should be encouraged such as singing, moving, playing instruments, reading, writing, verbalizing, organizing sounds, improvising, arranging, and composing. These means of musical explorations are observable behaviors that allow the teacher to assess the learning of the students in an informal manner and to plan for future lessons according to student needs.

Music performance. Sharing music with others should be a part of any well-planned general music curriculum. It is to be hoped that administrators will support and guide music educators to build performances that evolve from the classroom activities and are not external to them. In this way, the learning process can be continuous throughout the year.

Music materials. In a well-developed music program, an up-to-date series with a complete package of recordings is vital. In addition, supplementary materials such as filmstrips and charts, teacher-made visuals and audio items, additional materials from area resource centers, etc. should be utilized.

Singing

Throughout the singing experience, students should learn to use their singing voices freely and expressively while sitting or standing with good posture. With respect to vocal and aural development, students should

1. learn to sing many songs of limited range. As students sing, their development may be represented by one or more of the following

   a. they will tune their voices on the final tone

   b. they will sing higher and lower tones approximating the melodic contour of the song

   c. sing the melody in tune

2. have opportunities to improvise vocally through activities such as question and answer, completion of phrases, chanting with two or three tones, and creating songs

3. gradually expand their ranges by singing songs using occasional tones produced in the head voice

4. learn to maintain a part in conjunction with another melodic line. The following sequence of vocal experiences is helpful in developing skills in part singing

   a. simple melodic ostinati

   b. canons and rounds

   c. partner songs

   d. descants

   e. chord roots

   f. harmonization by ear in parallel thirds and sixths

   Instrumental accompaniments, preferably played by students, can improve the intonation and rhythmic vitality of group singing, can develop musical independence, and can enrich the entire experience.

5. be guided through the various stages of adolescent voice change so that they continue to use the voice with ease and confidence

6. gain a repertoire of representative song literature at each learning level

Moving

Students should experiment with movement by

1. moving body parts freely in space

2. dramatizing, creating a mood, telling a story, impersonating animals and people, and suggesting places or events in the environment

3. moving to sound and resting on silences

4. establishing individually a consistent inner tempo to which the teacher will add a rhythmic pulse as the movement continues

5. interacting in combination with other persons through movement to music

Students should learn to move freely to music by

1. engaging in fundamental axial movements such as swinging, swaying, pushing, pulling, bending, stretching, rocking, twisting, striking, shaking, and bouncing

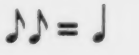
2. using large free motions to engage in fundamental locomotor movements such as walking, skipping, running, lunging, galloping, leaping, hopping, jumping, and combinations of these

3. using body movements to portray steady beat and rhythmic patterns

4. portraying melodic line and expressive qualities

Students should learn to match their own movements to music by

1. participating with an increased freedom and pleasure in action songs, singing games, and folk dances

2. employing two to one () and three to one ( ) relationships

3. showing through appropriate physical movements repeated and contrasting phrases or sections of compositions

4. choreographing music

Playing Instruments

Throughout their musical experiences, students should

1. explore and investigate timbre and rhythm by

   a. playing a variety of classroom instruments

   b. imitating persons, actions, and events in the environment

2. learn to respond to steady beat and obvious rhythmic patterns

3. develop an understanding of two to one (♪♪ = ♩) and three to one (♪♪♪ = ♩.) relationships initially through physical movements leading to singing and playing classroom instruments

4. use percussion instruments to accompany singing and movement by responding to beat, rhythmic patterns, metrical accents, melodic phrasing, rhythmic ostinati, and phrase endings; use percussion instruments also to create mood, sound effects, and emotional intensity

5. improvise rhythms and organize sounds

6. improvise melodies and rhythms within a given context at a level suitable to the musical understanding of the students

7. use various pitched instruments to accompany singing by playing melodic ostinati, borduns, and harmonic changes, including chord roots, tones and imply harmonies, and full-chord combinations

8. Instruments such as recorder, ukelele, guitar, dulcimer, and electronic keyboard are appropriate for the special interests of adolescents.

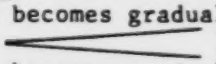
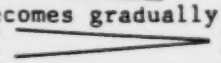
Listening

Through experiences with a number of compositions, students should develop aural recognition and musical understanding of the uses of

1. familiar melodies

2. a variety of timbres including environmental sounds

3. same and different aspects of musical sounds

4. loud, forte, (f), and soft, piano (p);
   music that becomes gradually louder,
   cresendo ()
   music that becomes gradually softer,
   diminuendo, ()

5. long and short sounds and their various combinations in rhythmic patterns

6. beat and no beat

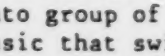
7. the beat in fast tempos and the beat in slower tempos;
   the beat becoming gradually faster (accelerando);
   the beat becoming gradually slower (ritardando)

8. phrasing

9. same and different phrases; same and different sections (form)

10. accompaniment and no accompaniment

11. melodic and/or rhythmic patterns

12. patterns of strong and weaker beats organized into groups of two and into group of three beats (meter):
    music that swings in twos (),
    music that swings in threes ( )

13. a variety of tonal organizations such as major and minor tonalities, do- and la-pentatonic scales, and mixolydian and dorian modes

14. texture in music

15. chord changes, qualities of rest and motion in tonic and dominant-seventh chords, the subdominant chord, and chord progressions (harmony)

16. the musical language in various times and places -- i.e., the characteristic manner of musical expression in folk music and composed music (musical style)

Students should be given opportunities for both guided and free, or non-directed, listening.

Students should be given independent listening opportunities.

Students should gain a repertoire of representative literature in a variety of styles through repeated listenings.

Students should be given opportunities to identify particular musical elements and their relationships as illustrated in selected music excerpts.

Reading

Prior to reading experiences, students should

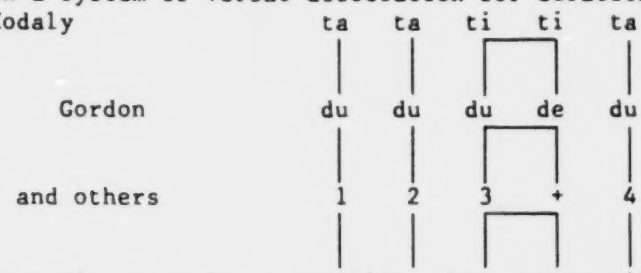
1. learn many songs by rote

2. begin to develop a vocabulary of basic melodic patterns recognized by ear and reproduced vocally with ease

3. learn a system of verbal association for pitch such as sol-fa syllables or numbers to clarify relationships between tones (scale ladders, hand levels, and hand signs can be used to develop space-frame concepts)

4. develop a vocabulary of basic rhythmic patterns recognized by the ear and represented physically with ease using a neutral syllable, rhythmic syllables, clapping, body rhythms, etc.

5. learn a system of verbal association for duration such as those used by Kodaly



In those experiences prior to reading, the student will be functioning at the

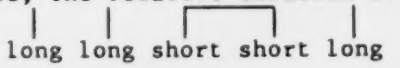
1. enactive level with respect to each of the learnings by

   a. portraying pitch relationships and duration relationships through body gestures and/or body movements

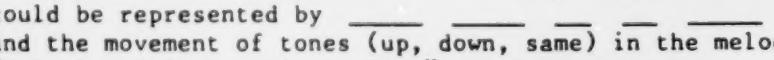
   b. playing these relationships on instruments which become an extension of the body

2. iconic level with respect to each of the learnings by

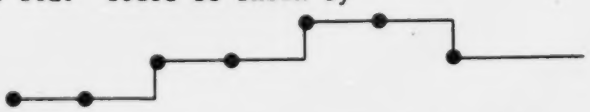
   a. employing a graphic notation devised by the students or supplied by the teacher. For example, the relative duration of each sound in the rhythmic pattern



   could be represented by



   and the movement of tones (up, down, same) in the melody of "Twinkle, Twinkle, Little Star" could be shown by



   b. performing from graphic notation and making transcriptions from one medium to another (body sounds, mouth sounds, instruments)

In beginning reading experiences, the student will be able to function at the symbolic level by

1. recognizing aurally the like phrases of a familiar song and framing or circling them in notation

2. reading known melodic patterns within a familiar or unfamiliar song using a system of verbal association such as sol - fa syllables

3. discovering unknown tones with increasing ease by relating them to known patterns within a phrase using a system of verbal association for pitch

4. combining the note-by-note reading with recognition of melodic contour to read entire phrases

5. reading the pitch of an entire song of four phrases using

   a. familiar songs

   b. unfamiliar songs

6. using durational symbols to read rhythms

7. combining pitch and rhythmic reading throughout

   a. one or more phrases

   b. an entire song

In more advanced reading experiences, the student will be able to function musically using

1. scales and modes

2. more complex rhythmic patterns involving the notation of even and uneven divisions, subdivisions, and borrowed divisions; e.g.

   in 2 or 4
   4 4

3. changing meters and irregular meters

Writing

Music writing skills are needed for sharing and preserving one's creative endeavors.

Music writing should always grow from actual sound and sound relationships.

Music writing can be cultivated over a period of time through activities in singing, listening, moving, playing, and creating.

Music writing can begin as a devised notation of sound and progress gradually to standard notation.

Learning activities in music writing can include using

1. devised notation for sound events
2. devised notation for
    a. same and different phrases and sections
    b. melodic and rhythmic patterns
3. standard notation beginning with
    a. melodic or rhythmic notation patterns
    b. melodic or rhythmic notation of short pieces
    c. expression of one's own musical ideas
4. Computers to generate sound and sound from notation

Verbalizing

The musical experience should always precede the introduction of the verbal label that describes it.

Students need to understand what is spoken or written about music.

Students need to develop an appropriate vocabulary to talk about the music they have experienced, the relationships among sounds and elements, expressive qualities, and personal preferences.

Organizing, Creating, and Improvising

The experience of organizing sounds can permeate the entire spectrum of music study in the general music class.

Creating sound pieces implies the students' familiarity with sound and sound sources--live, environmental, and electronic--plus a willingness to experiment with these varieties of sounds, their unique properties, and the organizing of them into sound events.

Improvisation suggests the freedom to create spontaneously within established and predetermined parameters.

Students can gain confidence through repeated experiences in using a melodic or rhythmic vocabulary within a scale or a modal system, in various meters and tempi, and for expressive purposes.

These activities may include creating rhythmic and melodic patterns, varying them, and combining them in question and answer phrases. The suggested activities are

1. writing introductions, interludes, and codas to a familiar song
2. creating rhythmic or melodic rounds as an accompaniment designed to provide unity and to enrich the musical experience
3. using sound effects to enhance chants, poems, and dramatizations
4. writing original pieces with environmental and body sounds
5. Improvising episodes above a bordun for the duration of a refrain in a pentatonic song -- ABA, ABACA, and ABACADA
6. Use of technology to store, manipulate, and organize sound

Arranging and Composing

Students can begin very early in their musical experiences to develop a facility for arranging by

1. adding percussion parts to songs
2. creating introductions, interludes, and codas
3. setting borduns and ostinati to pentatonic songs
4. writing descants and counter melodies following chordal outlines and using passing tones
5. adding harmony to a given melody line with
   a. autoharp, resonator bells, and guitar
   b. parallel thirds and sixths
   c. by-ear harmony
6. writing additional parts with appropriate harmony and style
7. using tape recorders, computers, synthesizers, and other electronic sound sources
8. extending familiar pieces into longer forms such as
   a. binary
   b. ternary
   c. rondo
   d. variations of a theme

A variety of creative experiences in organizing, improvising, and arranging over a period of several years can lead to individual efforts in musical composition.

Familiarity with music literature of all times and all places gained through performance, listening, and analysis can enrich the quality of the individual's creative endeavor.

CHORAL MUSIC EXPERIENCES should build upon the Understandings, Skills, and Attitudes mastered in the General Music Class to enrich the Choral Art through a variety of Large and Small Ensembles and Solo Performance...

- Singing, reading, listening
- Gaining communication skills in music and performing for others
- Caring for and maintaining the voice
- Analyzing music and expanding knowledge of musical styles in history
- Improvising, composing and arranging music

The Choral Experience

Students engaged in choral experiences should gain respect for choral music, demonstrate commitment to good choral singing, and derive enjoyment and pleasure from choral participation.

The choral experience should include

1. Singing, reading, and listening
2. Gaining communication skills in music and performing for others
3. Caring for and maintaining the voice
4. Analyzing music and expanding knowledge of musical styles in history

Each student who desires to sing should have an opportunity to develop vocal skill to the level of his or her capacity.

The choral program should build upon the musical experiences in the general music class. The choral music program in turn can also enrich the general music class by providing choral variety through informal live performances. (Choral instructors are encouraged to study the sections on Outcomes of Music Curriculum (pp. 17-23) as a point of departure for goals that are specific to the choral program.)

Sharing music through performance, both formally and informally, is a significant aspect of the vocal program.

Group performance, both large and small, is of major importance because it builds musical independence and also cultivates a sense of the ensemble.

Solo and small ensemble performances should afford a more demanding kind of musical expression than is possible in a large ensemble, thereby allowing for individual differences throughout the program.

Participation in vocal music should enable the person to approach both solo and ensemble performance with confidence.

Musicianship. The responsibility for developing student musicianship lies with the music educator. This person should bring about musical learning by guiding appropriate noticing on the part of the students. It cannot be assumed that the students are able to make necessary connections without the assistance of the teacher between what they now know and what can be gained from a performing experience. The teacher must find a common point of reference and attach the new learnings to it, moving from the known to the unknown.

The emphasis the conductor-educator places on developing the musicianship of the group will prove to be beneficial over time. Although the pace may be slower at first, the group with good musical understanding is likely to progress with greater ease and speed than the group that devotes full time to preparing public performances. Despite the public relations value of performances, administrators should support educators who limit public performances in order to allow time for developing musical understandings and skills. By developing

musical understanding and skills, a climate is set in which positive attitudes towards music can emerge that will endure throughout life.

Literature. Choice of literature is crucial in developing musicianship. Students should perform a wide variety of music with respect to style and character. It is as necessary to sing slow music with sustained lines as it is to perform fast, spirited selections. The levels of difficulty should include selections which can be performed well, those that are sufficiently easy to encourage the singers in musical interpretation and sightreading, and at least one selection that challenges the performing abilities of the students. It is not essential to perform in concert all compositions that are studied; but from a variety of selections, appropriate literature can be programmed. The variety of literature will also allow the conductor to develop from that literature many musical concepts and understandings and to increase technical skills of individuals within the group. Technical exercises can be incorporated into the rehearsal as needed. Technical exercises should include vocalises, breathing, sustained tone practice, tone-blending drills, rhythmic precision, the ensemble sound, remediation of vocal problems, etc.

Both sacred and secular music comprise our western musical heritage. When choosing choral music with sacred text from the classic repertoire, music educators are urged to seek the advice and guidance of colleagues, supervisors, and administrators who are fully aware of community feeling.

Selected Music Lists,[1] published by MENC, and The Music Manual[0008], published by the Adjudication Committee of PMEA, are sources of music literature to assist teachers in the choral program.

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1 Selected Music Lists, 1985, Vocal Solos and Ensembles, Reston, Virginia: Music Educators National Conference, 1985.

2 Music Manual, Harrisburg, Pennsylvania: Pennsylvania Music Educators Association, 1986.

Instruction in Choral Music

Students who participate in choral music should improve singing skills, extend musical understanding, and develop individual commitments to choral music.

Singing skills. Students in choral music should demonstrate an extension and refinement of singing skills by

1. singing with greater subtlety literature that is more demanding melodically and rhythmically than the selections encountered in the general music classes
2. increased ability to sing one's part in a homophonic texture and in a polyphonic texture
3. experiences that enable students to continue the development of individual vocal skills
4. experiences in singing selected literature in foreign languages
5. responding to the conductor's verbal and nonverbal directions
6. growth in reading ability gained through
    a. observation of notation
    b. awareness of melodic and rhythmic patterns
    c. aural and visual recognition of tonal relationships such as major, minor, modal, modulatory, and atonal
    d. accurate performance of melodic and rhythmic patterns
    e. interpretation of expressive markings in performance
    f. analysis of forms
    g. consistent use of selected literature for sightreading
7. developing skills in vocal improvisation and movement

Musical understandings. To increase musical understanding, students in choral music should

1. participate in experiences with representative literature, styles, forms, eras, and composers
2. grow in understanding of form as a means of musical expression
3. engage in more extensive experiences in relating the components of music within a musical work
4. gain an understanding of the physical aspects of singing such as:

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a. posture

b. use of relaxation and tension

c. bodily control in the breathing process

d. gesturing and moving

5. listen to one's own voice in relation to other voices and accompaniment

6. perform with appropriate interpretation

7. listen to musical relationships in recorded and live performances

8. evaluate live and recorded performances

9. acquire knowledge of major composers who have made significant contributions to the field of choral literature

10. enhance communication by accurately using music vocabulary

Individual commitments. Students engaged in choral music should

1. show improvement in

a. tone quality

b. vocal resonance

c. ease in vocal production

d. consistency of tone throughout the vocal range

e. skill in vocal placement

f. intonation

g. breathing and support

h. extending the vocal range

i. flexibility and agility of the voice

j. purity of vowels

k. clarity of articulation

l. correct pronunciation of English and foreign texts

m. rhythmic clarity and precision of ensemble

2. seek opportunities to hear and perform choral music in school and community

3. choose to conduct large and small ensembles

Planning and Allocation of Resources in Choral Music. Planning at the district levels is required to meet local needs and ensure the viability of the program. Responsible planning will include appropriate staffing, consideration of recruitment, selection of students, and instructional settings at all levels.

It is essential that choral educators and administrators make long- and short-term budgetary plans, and inform boards of education and community members of educational goals and financial needs in order to enlist support in funding the choral program.

Allocation of sufficient time for instruction is equally as important as funding in establishing and maintaining a choral program. Successful instruction is dependent upon the school district's commitment of both time and money.

Appropriate Staffing. The Pennsylvania Music Educators Association asserts that vocal instructors at all levels shall be duly certified music teachers. Teacher certification should ensure the basic musical and pedagogical competence that is the right of every child engaged in choral music studies. Directors of large ensembles should be individuals with superior musical qualifications who have demonstrated leadership ability in working with young people.

Vocal Development. Students should learn to use their singing voices freely and expressively. Children need the assistance of an experienced, knowledgeable teacher who is equipped to guide them through the various stages of voice changes so that they continue to use the voice with ease and confidence. Consideration of balance in school choral groups is of secondary importance to the care of the voice. For example, altos should not be used as tenors. Balance can be achieved by listening and use of appropriate vocal arrangements. Students should not be assigned to voice parts in extremes of their ranges or be allowed to sing with forced tone quality harmful to the voice in an attempt to achieve a numerical balance. The selection of literature must be made for the available voices and should feature the unique quality of the voices at their particular stage of development.

INSTRUMENTAL MUSIC EXPERIENCES should build upon the Understandings, Skills, and Attitudes mastered in the General Music Class to enrich the Instrumental Art through a variety of Large and Small Ensembles and Solo Performance...

- Selecting and maintaining instruments
- Playing instruments, reading, and listening
- Developing communication skills in music and performing for others
- Analyzing music and expanding knowledge of music in history
- Improvising, arranging, and composing music
- Preparing for evaluation and placement

The Instrumental Experience

Playing in instrumental ensembles, both large and small, is a special kind of musical experience unlike any other performing activity. Instrumental performance also provides opportunity for the students to cultivate musicianship and to gain acquaintance with a variety of music through the literature they play.

Description. Students in instrumental performance should gain respect for instrumental music, demonstrate commitment to good instrumental playing, and derive enjoyment and pleasure from participation in instrumental ensembles. The instrumental program should include

1. selecting, caring for and maintaining instruments
2. playing instruments and reading, singing, and listening
3. performing for others
4. analyzing music and expanding knowledge of music in history
5. improvising, arranging, and composing music
6. preparing for evaluation and placement in instrumental classes and groups

The instrumental program should build upon the musical experiences--both vocal and instrumental--developed in the general music class. (Instrumental instructors are encouraged to study the sections under Outcomes of the Music Curriculum (pp. 17-23) as a point of departure for goals that are specific to the instrumental program.) The instrumental program in turn can also enrich the general music class by providing instrumental variety through informal live performances. Each student who desires to play an instrument should have an opportunity to develop instrumental skills to the level of his or her capacity by

1. sharing music through performance, both formally and informally, as a significant aspect of the instrumental program
2. group performance, both large and small, that builds musical independence and also cultivates a sense of ensemble
3. solo and ensemble performances that afford a more demanding kind of musical expression than is possible in a larger ensemble, thereby allowing for individual differences throughout the program
4. participation in instrumental music that enables the person to approach both solo and ensemble performances with confidence

Musicianship. The responsibility to develop student musicianship lies with the conductor-educator. This person must facilitate musical learning by guiding appropriate noticing on the part of the student. It cannot be assumed that students will be able, without the assistance of the teacher, to make necessary connections between what they now know and what they can ultimately

gain from a performing experience. The teacher must find a common point of reference in what the students know and attach the new learnings to it, moving from the known to the unknown.

The emphasis the conductor-educator places on developing the musicianship of the group will prove beneficial over time. Although the pace may be slower at first, the group with good musical understanding will, in the long run, progress with greater ease and speed than the group that devotes time to preparing public performances. Despite the public relations value of performance, administrators should support educators who limit public performances in order to allow time for developing musical understandings and skills. By developing musical understandings and skills, a climate is created in which positive attitudes towards music can emerge that will endure throughout life.

Literature. Choice of literature is crucial in developing musicianship. Students should perform a wide variety of music with respect to style and character. It is as necessary to play slow music with sustained lines as it is to perform fast, spirited selections. The levels of difficulty should include selections that can be performed well, those that are sufficiently easy to encourage the players in musical interpretations and sightreading, and at least one selection that challenges the performing abilities of students. Although it is not advisable to perform in concert all compositions that are studied, it is essential to explore a variety of literature from which selections for public performance can be chosen. The variety of literature will also allow the conductor to develop from the music itself many musical concepts and understandings and to increase concurrently the technical skills of individuals within the group. Specific technical exercises can be incorporated into the rehearsal as needed, such as exercises for bowing, fingering, articulation, rhythmic precision, ensemble, blend, and interpretation.

Selected Music Lists,[3] published by MENC, and the Music Manual,[4] published by the Adjudication Committee of PMEA, are sources of music literature to assist teachers in the instrumental program.

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3 Selected Music Lists, Full Orchestra and String Orchestra and Instrumental Ensembles, Reston, Virginia: Music Educators National Conference, 1978, 1979.

4 Music Manual, Harrisburg, Pennsylvania: Pennsylvania Music Educators Association, 1986.

Instruction in Instrumental Music

Students who participate in instrumental music should improve playing skills, extend musical understandings, and develop individual commitments to instrumental music.

Playing skills. Students in instrumental music should demonstrate extension and refinement in instrumental playing through

1. exhibiting tone quality appropriate to the instrument
2. performing with greater subtlety of expression literature that is increasingly more difficult melodically, rhythmically, and harmonically
3. increasing ability to play one's part in both homophonic and polyphonic textures
4. continuing the development of instrumental skills
5. responding to the verbal and nonverbal directions of the conductor
6. growth in reading ability gained by
    a. observation of notation
    b. awareness of melodic and rhythmic patterns
    c. aural and visual recognition of tonal relationships such as major, minor, modal, modulatory, ad atonal
    d. accurate performance of rhythmic patterns
    e. interpretation of expressive marking in performance
    f. analysis of forms
    g. consistent use of selected literature for sightreading
7. developing skills in instrumental improvisation

Musical understandings. To increase musical understanding, students in instrumental music should

1. participate in experiences with representative literature
2. grow in understanding form as a means of musical expression
3. engage in more extensive experiences in relating the components of music in a musical work
4. gain an understanding of instrumental playing with respect to
    a. posture

b. use of relaxation and tension

c. bodily control in the breathing process

d. proper muscular control of the instrument

e. eye-hand coordination

5. listen to one's own part in relation to the ensemble

6. perform with appropriate interpretation

7. listen to musical relationships in recorded and live performances

8. evaluate both live and recorded performances

9. acquire knowledge of major composers who have made significant contributions to the field of instrumental literature

10. enhance communication by accurately using music vocabulary

Individual commitments. Students engaged in instrumental music should

1. show improvement in

a. tone quality

b. embouchure

c. intonation

d. breathing and support

e. bowing and proper hand position

f. digital skills

g. clarity of articulation

h. technical facility

i. rhythmic clarity and precision of ensemble

2. seek opportunities to perform instrumental music in school and community

3. choose to conduct large and small ensembles

Organization of the Instrumental Program

Unlike the previous sections of the guidelines that are stated in terms of musical outcomes for the student, this section is addressed to instrumental educators and administrators who must obtain funding for establishing and maintaining programs in instrumental music. Persons who are involved with ongoing instrumental programs will already have this kind of information in even greater detail than stated here. These statements are included for instrumental directors and administrators who are engaged in establishing new programs in instrumental music.

As the capital outlay and expenditures for maintenance are greater in the instrumental field than in either the general music or choral areas, it is essential that instrumental educators and administrators confront these facts at the outset, make long- and short-term budgetary plans, and inform boards of education and community members of educational goals and financial needs in order to enlist support in funding the instrumental program.

Allocation of sufficient time for instruction is equally as important as funding in establishing and maintaining an instrumental program. Successful instruction is dependent upon the commitment of both time and money.

Planning at the district levels is required to meet local needs and ensure the viability of the program. Responsible planning will include provisions for appropriate staffing, consideration of recruitment and selection of students, instructional settings at all levels, balanced instrumentation, and purchase and maintenance of instruments.

Appropriate staffing. The Pennsylvania Music Educators Association asserts that instrumental instructors at all levels should be duly certified music teachers. Certification should ensure the basic musical and pedagogical competence that is the right of every child engaged in instrumental music studies. Specialists for string instruction are recommended at every level. Directors of large ensembles should be individuals with superior musical qualifications who have demonstrated leadership ability in working with young people.

Recruitment and assignment of students to suitable instruments. Choosing students for instrumental study can be accomplished in several ways. Some schools administer musical aptitude tests in an effort to guide the more talented individuals into instrumental study; others select instrumentalists on the basis of demonstrated academic accomplishments; still others look for a combination of musical aptitude and academic achievement; and some schools make instruments available to anyone who desires instruction. In any event, guidance should be offered by the teacher to ensure suitability of the instrument to the physical characteristics of the child. Characteristics such as physical size in general, length of arms, and problems involving teeth should be considered.

Instructional settings at each level. Instrumental programs in today's schools can begin in kindergarten and extend through the elementary and the junior and senior high schools.

String instruction should begin before instruction on wind instruments. In Suzuki, or modified Suzuki programs, the instruction can begin in kindergarten. Although aural and kinesethetic training is emphasized in the beginning stages of the Suzuki method, music reading should be initiated soon after--at least, by second grade--to ensure that reading ability will keep pace with technical skills. In traditional string programs, instruction is often begun in third grade.

Wind instruction is frequently introduced in grades four and five, with the appropriate guidance from the teacher in selecting an instrument suitable for the size and physical characteristics of the child. Classes in percussion and recorder can precede instruction on traditional wind instruments. It is recommended that fingering on any wind instrument used for pre-band instruction should correspond to basic fingerings on wind instruments such as clarinet and flute.

Elementary schools should provide instruction in basic instruments such as clarinet, trumpet, and percussion. For each school, a worthy goal would be to develop at least one large performing group, capable of public performance.

Some people begin the study of other instruments - French horn, double reeds, low strings, and low brasses - in middle and junior high school. Others, however, prefer to begin, at an earlier age, the study of the larger instruments and those that place certain technical demands on the performer. It is wise to allow interested students to study two instruments at the same time, providing the technical requirements of the second instrument are not detrimental to the technique already achieved on the first instrument. Viable performing groups in junior high school could include band, orchestra, and stage band, with the addition of small ensembles for talented students. Individual and group lessons should be available. Sectional rehearsals are necessary and can usually be arranged on a rotating schedule.

In the secondary school setting, marching band, wind ensemble, and additional small ensembles may be formed in addition to the band, orchestra, stage/jazz band and ensembles already established in junior high school. The size, resources, and goals of a school district will determine the extent of the offerings. It is recommended that planned courses be provided for performing groups. These groups should be scheduled within the school day. Public performances that reflect the work of the planned course should be encouraged.

Balanced instrumentation. Instrumental teachers should strive for balanced instrumentation from the earliest level. Instrumental balance requires long-range planning with attention to pupil progress and shifting enrollments. The successful instrumental teacher will constantly assess and reassess needs with respect to balance. If necessary, the instrumental teacher will recruit and train new students and also interest participating players in transferring to needed instruments to achieve a well-balanced group. School ownership of the more unusual instruments is essential to maintaining balance in the instrumental program.

Purchase and maintenance of instruments. As school districts should own the more unusual instruments, funding for maintenance and repair for the school-owned instruments is vital to ensure full-life expectancy of the instruments.

It is recommended, therefore, that school districts engage in long-range budgetary planning to facilitate balanced instrumentation and proper maintenance of school-owned instruments. It is the responsibility of instrumental educators and administrators to inform boards of education concerning the needs of the instrumental program and to provide necessary information for essential financial planning.

CURRICULAR OPTIONS IN THE SECONDARY SCHOOL MUSIC PROGRAM

Depending upon a district's organizational format in junior and senior high schools, ninth grade can be a part of either administrative component; however, Fine Arts credits earned in ninth grade can apply toward curricular requirements at only one level. A single planned course cannot be used to satisfy requirements at both levels.

The Music Program for the General Student, the Interested Student, and the Career-Oriented Student

Curricular options in general music classes in the secondary schools should be planned for everyone who wishes to learn about music, for students with special musical interests, and for the student who is looking forward to a career in music. It is essential that all three kinds of course offerings be available to meet the needs of individual students.

The music program for the general student in the secondary school is designed for everyone. These students will become the audiences of the future and the supporters of arts programs in the schools. Their preferential decisions about music will be influenced by the knowledge and attitudes acquired in their school music courses.

The music program for the interested student is designed to accommodate the needs of those students who enjoy participation in a music program but do not want to pursue music as a career. Their interests are deeper and their knowledge should be greater than that of the general student.

The music program for the career-oriented student is designed as preparatory studies for those students who have selected music as a career. These courses are designed to give knowledge and training needed in the pursuit of a career in music.

Planned music courses for the general student. Planned music courses for the general student may include the following

1. General Music
2. Fundamentals of Music
3. Music Appreciation
4. Voice Class
5. Piano Class
6. Participation in Performance Groups

Planned music courses for the interested student. Planned music courses for the interested student may include the following

1. Beginning Theory--aural and written
2. Music Appreciation and History
3. Voice Class
4. Piano Class
5. Guitar Class
6. Participation in Performance Groups

7. Arranging and Composing

8. Jazz Improvisation--vocal/instrumental

9. History of Jazz and Rock

10. Musical Theatre

11. Electronic Music

12. Non-western Music

13. Popular Music in the 20th Century

14. Avant Garde Music

15. Individual or Small Group Lessons

Planned music courses for the career-oriented student. Planned music courses for the career-oriented student may include the following

1. Advanced Theory--aural and written

2. Music History

3. Voice Class

4. Piano Class

5. Guitar Class

6. Participation in Performance Groups

7. Improvisation, Composition, and Arranging

8. Jazz Improvisation--vocal/instrumental

9. History of Jazz and Rock

10. Musical Theatre

11. Electronic Music

12. Non-Western Music

13. Popular Music in the 20th Century

14. Avant Garde Music

15. Individual or Small Group Lessons

Participation in performance groups. Participation in performance groups may include the following

1. Large Vocal Performance Groups
   - Mixed Chorus
   - Women's Chorus
   - Men's Chorus

2. Small Vocal Performance Groups
   - Madrigal Singers
   - Quartets/Trios
   - Show Choir

3. Large Instrumental Groups
   - Orchestra
   - Chamber Orchestra
   - String Orchestra
   - Jazz Orchestra
   - Concert Band
   - Wind Ensemble
   - Marching Band

4. Small Instrumental Performance Groups
   - String Ensemble
   - Brass Choir
   - Woodwind Ensemble
   - Clarinet Choir
   - Flute Choir
   - Percussion Ensemble
   - Jazz Band/Stage Band
   - Quartets/Trios
   - Contemporary Electronic Groups

SCOPE AND SEQUENCE

Normal Expectations

Each learning experience provided for students should contribute to increased efficiency in the student's ability to deal with the art of music in musical ways. Music learnings should also add to the richness of personal enjoyment through music. Persons responsible for deciding what should be taught in music classes have difficult decisions to make. Teachers can obtain guidance by consulting The School Music Program: Description and Standards, published by MENC.[5]

Music learning for all students should contribute to their understanding of the nature of the musical art and of ways in which music suggests meaning on a nonverbal level through moving patterns of sound. As they learn about a variety of music, even very young students are able to discover music as an art that exists momentarily in time and then vanishes into silence. As it exists in time and moves through time, music sets up its own time, thereby displacing real time and lifting the attending listeners out of themselves into the realm of music. Music's capacity to grant a kind of reprieve from the everyday world and to offer renewal to the listener who follows its patterns of sound organization continues to give power and viability to the art.

The aural and oral experiences with beat, melodic rhythm, and melodic contour (melodic direction and melodic motion) are means through which some of the understandings of the art develop. Such interactions enable the ear and the mind of the listener to give attention to the sound organization as one attends to the moment, remembers earlier moments, and then sets up expectations for the future. Hearing like phrases, recurring melodic patterns, and repeated rhythmic patterns in familiar songs also develops musical independence and comprehension. The student learns to sense the ways in which the musical whole is organized into musical ideas (phrases) that allow the music to breathe as it flows through time. When related ideas are heard as a section and new ideas as a contrasting section, the listener can begin to reconstruct the grammar, syntax, form, and shape of music. If a melodic theme is thoroughly familiar to a listener, he or she is ready to notice appropriately and to enjoy variations on that theme.

With subtle guidance from the teacher, students can use the imagination to apprehend many of the ways in which music can suggest meaning through its nonverbal language. Dynamics, texture, tempo, and articulation (staccato and legato) are powerful devices of musical expression. Linear and vertical emphases provide variety of texture and organization. A single melodic line stretches out horizontally in musical space. When a melody is formed in such a way that it can imitate itself by beginning later in time, a canon is created. Independent melodic lines heard simultaneously result in polyphone--a linear texture in which canon, fugue, and ground bass can occur. Vertical organizations of simultaneous sounds, on the other hand, form chords and chord progressions to accompany melodies and make possible the harmonic richness of modulation.

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5 The School Music Program: Description and Standards, Second Edition. Reston, Virginia: Music Educators National Conference, 1986.

Participation in the various musicianly roles of performer, listener, composer, conductor, and arranger contributes to understanding and an awareness of process that enhances immeasurably one's pleasure in the musical art. Perceiving and responding to music in these ways can enable one over time to create a personal value system and to make informed judgments about music's cultural worth. Through effective music programs in the schools, these aesthetic-musical goals are ultimately achievable.

Administrators are strongly urged to appoint a music educator charged with following the scope and sequence of musical instruction established for the district. Consistent planning and guidance from level to level are invaluable in building outstanding curricular programs in music. This person, with the full support of the school administration, should also be responsible for the in-service training of all music teachers in order to implement the goals and objectives of the district's music program. Descriptions of all planned courses, including course requirements and performance schedules, should be readily available at the onset of each course.

The following list of normal expectations should also provide assistance to music educators and administrators in formulating goals and assessing progress in the music program. In each case, Pennsylvania's Goals of Quality Education that are fulfilled in music studies are cited. Additionally, learning objectives derived from goal statements should be stated in terms of observable student behaviors and are essential for both course objectives and daily lesson plans (see Appendix and Goals and Objectives).

General Music (K-9)

Early Childhood (pre-kindergarten)

Musical Goals

- Exploration of the voice
- Exploration of movement
- Exploration of instruments
- Participation in music activities such as singing, moving, listening, and playing

Goals of Quality Education

- Communication Skills
- Self-esteem
- Analytical Thinking
- Understanding Others
- Citizenship
- Arts and the Humanities

Kindergarten

Musical Goals

- Continued exploration of the voice
- Continued exploration of movement
- Continued exploration of instruments
- Continued participation in music activities such as singing, moving, listening, and playing
- Social and personal growth

Goals of Quality Education

- Communication Skills
- Self-esteem
- Analytical Thinking
- Understanding Others

Citizenship

Arts and the Humanities

First Grade

Musical Goals

Continued exploration of voice, movement, and instruments

Continued participation in music activities such as singing, moving, listening, and playing

Appropriate noticing of musical expression such as timbre, tempo, dynamics, and articulations

Social and personal growth

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Second Grade

Musical Goals

Begin to acquire a varied musical repertoire through singing, playing, and listening

Gradual development of skills in

vocal usage within an expanding range

improvisation by singing and/or playing classroom instruments

internalizing a steady beat

moving with others

expressing music through movement

perceptive listening

acquiring an aural-oral vocabulary of melodic and rhythmic patterns, beginning with audiation (inner hearing)

understanding that music notation is a picture of the sounds we hear--i.e., same and different phrases; up, down, and same movement of tones in a melody; short and long sounds in melodic rhythm; and meter that swings in either twos or threes

gaining a music vocabulary to discuss expressive features of the music with respect to tempo, dynamics, and timbre

progressive refinement of appropriate noticing

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Third Grade

Musical Goals

Continue to acquire a varied musical repertoire through singing, playing, and listening

Continue to develop skills in

- vocal usage within an expanding range
- improvisation by singing and/or playing classroom instruments
- maintaining a part against a melody
- establishing an inner tempo
- moving with others
- expressing music through movement
- perceptive listening
- acquiring an aural-oral vocabulary of melodic and rhythmic patterns, beginning with audiation (inner hearing) and leading to notation of patterns
- understanding that music notation is a picture of the sounds we hear--i.e., same and different phrases; up, down, and same movement of tones in a melody; short and long sounds in melodic rhythm; and meter that swings in either twos or threes
- gaining a music vocabulary to discuss expressive features of the music with respect to tempo, dynamics, timbre, and articulation
- progressing refinement of appropriate noticing

Goals of Quality Education

- Communication Skills
- Self-esteem
- Analytical Thinking
- Understanding Others
- Citizenship
- Arts and the Humanities
- Science and Technology

Fourth Grade

Musical Goals

Continue to acquire a varied musical repertoire through singing, playing, and listening

Continue development of skills in

vocal usage within an expanding range

improvisation by singing and/or playing classroom instruments

maintaining a part against a melody

establishing an inner tempo

moving with others

expressing music through movement

perceptive listening

expanding an aural-oral vocabulary of melodic and rhythmic patterns, beginning with audiation (inner hearing) and leading to notation of patterns

increasing an understanding that music notation is a picture of the sounds we hear--i.e., same and different phrases; up, down, the same movement of tones in a melody; short and long sounds in melodic rhythm; and meter that swings in either twos or threes

gaining a music vocabulary to discuss expressive features of the music with respect to tempo, dynamics, timbre, and articulation

progressive refinement of appropriate noticing

Goals of Quality Education

Communication Skills

Citizenship

Self-esteem

Arts and the Humanities

Analytical Thinking

Understanding Others

Science and Technology

Fifth Grade

Musical Goals

Acquire a more extensive musical repertoire that will contribute to a broader cultural heritage

Increase the understanding of music forms and styles

Gain facility in

part-singing and by-ear harmonizing

playing instruments

creating improvising

using scales and modes

performing and writing music

listening

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Sixth Grade

Musical Goals

Continue to acquire a more extensice musical repertoire that will contribute to a broader cultural heritage

Continue to increase the understanding of music forms and styles

Continue to gain facility in

- part-singing and by-ear harmonizing
- playing instruments
- creating and improvising
- using scales and modes
- using changing and irregular meters
- performing and writing music
- listening

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Seventh Grade

Musical Goals

Gradual development of skills in

understanding and using changing and changed voices

using standard notation in singing and playing

singing a part independently

playing instruments such as pianos, ukeleles, guitars, recorders, bells, handbells, etc.

understanding tonal centers, scales, modes, and more complex rhythmic and melodic patterns

describing the characteristics of the music heard, using an accurate music vocabulary

listening to an extended repertoire requiring a lengthened attention span

extending the musical repertoire that will contribute to a broader cultural heritage

creating and improvising - vocal and instrumental

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Work

Eighth Grade

Musical Goals

Continued development of skills in

understanding and using changing and changed voices

using standard notation in singing and playing

singing a part independently

playing instruments such as pianos, ukeleles, guitars, recorders, bells, handbells, etc.

understanding tonal centers, scales, modes, and more complex rhythmic and melodic patterns

describing the characteristics of the music heard, using an accurate music vocabulary

listening to an extended repertoire requiring a lengthened attention span

extending the musical repertoire that will contribute to a broader cultural heritage

creating and improvising - vocal and instrumental

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Work

Ninth Grade

Musical Goals

Continued development of skills in

understanding and using changing and changed voices

using standard notation in singing and playing

singing a part independently

playing instruments such as pianos, ukeleles, guitars, recorders, bells, handbells, etc.

understanding tonal centers, scales, modes, and more complex rhythmic and melodic patterns

describing the characteristics of the music heard, using an accurate music vocabulary

listening to an extended repertoire requiring a lengthened attention span

extending the musical repertoire that will contribute to a broader cultural heritage

improvisation by using more complex rhythmic and tonal structures

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Work

OTHER CURRICULAR OPTIONS IN THE SECONDARY SCHOOL

Planned Courses for the General Student

General Music

Musical Goals

Singing, playing, listening, improvising, participating in special-interest groups, investigating the role of music in the lives of people, and discovering personal meaning in music

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Science and Technology

Work

Fundamentals of Music

Musical Goals

Reviewing basic notational skills

Goals of Quality Education

Communication Skills

Analytical Thinking

Arts and the Humanities

Music Appreciation

Musical Goals

Understanding and enjoying a variety of music literature from all times and places

Goals of Quality Education

Understanding Others

Arts and Humanities

Science and Technology

Participation in Performance Groups

Musical Goals

Singing or playing a variety of literature within the capabilities of the student with an emphasis on the stylistic characteristics in historical perspective

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Planned Courses for the Interested Student

Beginning Theory--aural and written

Musical Goals

Writing, singing, and playing in chordal style using primary triads and dominant seventh chords; basic transposition

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Arts and Humanities

Science and Technology

Music Appreciation and History

Musical Goals

Understanding and enjoying a variety of music literature and discovering its place in history

Goals of Quality Education

Analytical Thinking

Understanding Others

Arts and Humanities

Science and Technology

Participation in Performance Groups

Musical Groups

Singing or playing a variety of literature within the capabilities of the student with an emphasis on the stylistic characteristics in historical perspective

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Citizenship

Arts and the Humanities

Arranging and Composing

Musical Goals

Engaging in creative musical activities suited to the aptitude and background of the student

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Arts and the Humanities

Science and Technology

Work

Jazz Improvisation--vocal/instrumental

Musical Goals

Learning to improvise in the jazz idiom

Goals of Quality Education

Communication Skills

Mathematics

Understanding Others

Self-esteem

Analytical Thinking

Arts and the Humanities

Science and Technology

Work

Lessons

Musical Goals

Applied music instruction in individual lessons or small groups of voices or like instruments to increase musical understanding, refine techniques, and promote musical expression

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Arts and the Humanities

Planned Courses for the Career-Oriented Student

Advanced Theory--aural and written

Musical Goals

Writing, singing, and playing in chordal style using primary and secondary triads, seventh chords in major and minor; simple modulations to nearly-related keys; harmonization of melodies; transposition

Quality Goals of Education

Communication Skills

Self-esteem

Analytical Thinking

Arts and the Humanities

Science and Technology

Work

Music History

Musical Goals

Understanding and enjoying a variety of music literature, studying its place in history; studying some of the music of major composers and styles

Quality Goals of Education

Communication Skills

Analytical Thinking

Understanding Others

Arts and the Humanities

Participation in Performance Groups

Musical Goals

Singing or playing a variety of literature within the capabilities of the student with an emphasis on the stylistic characteristics in historical perspective

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Arts and the Humanities

Work

Improvisation, Composition, and Arranging

Musical Goals

Engaging in creative musical activities suited to the aptitude and background of the student

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Understanding Others

Arts and the Humanities

Science and Technology

Work

Jazz Improvisation--vocal/instrumental

Musical Goals

Learning to improvise in the jazz idiom

Goals of Quality Education

Communication Skills

Mathematics

Understanding Others

Self-esteem

Analytical Thinking

Arts and the Humanities

Science and Technology

Work

Lessons

Musical Goals

Applied music instruction in individual lessons or small groups of voices or like instruments to increase musical understanding, refine techniques, and promote musical expression

Goals of Quality Education

Communication Skills

Self-esteem

Analytical Thinking

Arts and the Humanities

Science and Technology

Work

APPENDIX

PREPARATION DATE:	July, 1988
PLANNED COURSE:	FUNDAMENTALS IN MUSIC
GRADE LEVEL:	Grade 9
PERIODS PER WEEK:	2
LENGTH OF COURSE:	18 weeks
UNITS OF CREDIT:	.5
LENGTH OF PERIOD:	50 minutes
TOTAL CLOCK HOURS:	180 hours
SUGGESTED GRADING:	A = 900-1000 B = 800-899 C = 700-799 D = 600-699

UALITY OAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii 5.v	1. The student will recall basic information previously learned such as: . staff . pitch . notation of pitch . note names . octave . note names ona staff . all clefs and staffs . ledger lines and Middle C . concepts, terms, and definitions.	Musical scores Basic theory resource books Manuacript paper/workbooks Notation of pitches on all staffs Writing and naming intervals Discussion of pitched and unpitched instruments Note identification on staffs Notation and identification of notes on ledger lines Reading of note names Handout of concepts, terms, and definitions Melodic instruments (classroom) Recording using pitched and unpitched percussion instruments Suggestion: Tom Manoff, <u>The Music Kit</u>	1.1 The student will be able to recall and reproduce: notation of pitches on all possible types of staffs the writing and naming of intervals and notes on the staff, plus ledger lines 1.2 The student will identify pitched and unpitched instruments. 1.3 The student will create simple unmeasured melodic patterns on manuscript. 1.4 The student will transfer creative melodic patterns to melodic instruments.	1.1 The student will reproduce on manuscript paper for teacher evaluation: writing of all possible staffs notation on staffs writing and naming of intervals and notes on all staffs, plus ledger lines (10 points) 1.2 The student will describe concepts and terms and translate into actual notation for teacher evaluation (10 points) 1.3 The student will complete a call chart while listening to a recording of pitched and unpitched instruments. (25 points) 1.4 The student will synthesize learnings by creating a melodic pattern and transferring the melody to an instrument. (20 points)

QUALITY GOAL ASSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii 5.v	2. The student will describe the keyboard, relating it to music theory, and will learn to use the keyboard as a means for creativity.	Keyboard chart as it relates to staffs in its construction Simple keyboard exercises for students to play Experimentation with the use of the black keys and # and b notation	2.1 The student will describe the construction of the keyboard and construct one for classroom use. 2.2 The student will use actual keyboards for playing simple exercises. 2.3 The student will create simple melodic patterns using #'s and b's and learn to play patterns on keyboard.	2.1 The student will construct a cardboard keyboard showing correlation with music theory. (10 points) 2.2 The student will play simple teacher-prepared exercises on the keyboard. (25 points) 2.3 The student will play original melodic patterns (including #'s and b's) on the keyboard. (30 points)
5.i 5.iii 5.v	3. The student will identify enharmonic notation and use it within his own melodic patterns.	Worksheets perpared by teacher Manuscript paper for student creativity Scores to be used in finding examples of enharmonic writing	3.1 The student will learn to identify enharmonic notation. 3.2 The student will learn to create melodic patterns using enharmonic notation 3.3 The student will learn to play his original melodic patterns using enharmonic notation on a keyboard.	3.1 The student will complete a quiz constructed by the teacher identifying specifically marked keys by both possible names. (25 points) 3.2 The student will write melodic patterns using: a. #'s and b's b enharmonic possibility (25 points) 3.3 The student will play his original enharmonically-notated melodic patterns on the keyboard. (25 pts

ALITY AL SESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii 5.iv 5.v	4.1 The student will distinguish among meter signatures. 4.2 The student will compose rhythmic patterns using all kinds of notes for all possible groups of meter signatures. 4.3 The student will add meter to original melodic patterns	Musical scores to be analyzed as to usage of meter signatures Manuscript paper for the rewriting of original melody	4.1 The student will learn to identify and explain meter signatures. 4.2 The student will learn to create rhythmic patterns using a wide variety of kinds of notes. 4.3 The student will decide upon a meter signature for the original melodic pattern. 4.4 The student will rewrite the melodic pattern using meter. 4.5 The student will play the original melodic pattern on the keyboard.	4.1 The students will work in small groups, orally quizzing each other on the explanation of meter signatures. (no points) 4.2 The student will create rhythmic patterns for each group of meter signatures 4 3 6 4 2 8 (25 points) 4.3 The student will rewrite the original melodic pattern using meter. (25 points) 4.4 The student will play the original melodic pattern on the keyboard for the teacher to evaluate. (25 points)

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QUALITY GOAL ASSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii	5. The student will distinguish between half and whole steps a. on the keyboard b. in notation c. as diatonic semitones versus chromatic semitones d. aurally e. accidentals f. precautionary accidentals	Musical scores for identification of semitones, accidentals, precautionary accidentals Worksheets for student practice in identifying and writing whole tones, semitones, and accidentals	5.1 The student will learn to identify from musical scores: a. diatonic semitones b. chromatic semitones c. accidentals d. precautionary accidentals 5.2 The student will learn to play semitones, whole tones, and accidentals on the keyboard from notation.	5.1 When given duplicated examples of semitones in musical scores, students will mark each with its proper name. (25 points) 5.2 The student will complete a short teacher-prepared quiz about accidentals, whole tones, and semitones. (10 points) 5.3 The student will demonstrate for the teacher the reading of, aural identification of, and performance at the keyboard of semitones and accidentals. (25 points)

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QUALITY OAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii	6. The student will write diatonic scales, major scales, intervals within a major scale, and identify scale passages in musical literature.	Cardboard keyboards to be used in writing scales Musical scores to be used for scale identification and for use in literature . mark a beginning note on keyboard, student will aurally determine the remainder of tones which form a major scale . determine whole and half step patterns . count number of black keys used	6.1 The student will learn to write diatonic scales. 6.2 The student will learn to construct major scales using knowledge of semitones and whole tones.	6.1 The student will respond to teacher directions in writing diatonic and major scales. (50 points) 6.2 The student will play scales using a mallet instrument. (20 points) 6.3 The student will play scales at the keyboard using proper fingering. (50 points)

QUALITY GOAL ASSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.1	7.1 The student will discuss, identify, and construct samples of: a. intervals (melodic and harmonic) b. inversions 7.2 The student will identify tonal centers in given melodies without the benefit of a key signature	Musical scores for identifying intervals and inversions Manuscript paper for student practice in writing intervals (melodic and harmonic) and inversions Teacher-prepared examples of melodies with tonal centers but no key signatures	7.1 The student will learn to describe and identify the use of tonality. 7.2 The student will learn to construct and identify intervals. 7.3 The student will learn to construct and identify inversions. 7.4 The student will listen and aurally identify examples of intervals.	7.1 From musical scores, student will identify tone centers. (25 points) 7.2 Student will construct intervals (melodic and harmonic) as directed by the teacher. (25 points) 7.3 Student will construct harmonic intervals and their inversions as directed by the teacher. (25 points) 7.4 The student will use a call chart to identify intervals aurally. (25 points) 7.5 The student will use a short composition to analyze for the intervals and the frequence of their use by the composer. (25 points)

UALITY DAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i	8.1 The student will construct key signatures for all major scale keys, and also a diagram of the circle of fifths. 8.2 The student will name all major keys from key signatures.	Manuscript paper for writing key signatures and naming major keys Manilla files for use in building circle of fifths	8.1 The student will learn to write key signatures using good manuscript writing. 8.2 The student will learn to name the key by using the key signature.	8. The student will take a quiz based upon the construction of key signatures, naming of keys, and the concept of the circle of fifths.
5.i 5.iii - 94 -	9. The student will sing major-scale melodies.	Suggestion: Oxford Book of Folksongs for sightreading, Books I and II	9.1 The student will learn to sing by sight simple major-scale melodies using loo. 9.2 The student will learn to sing by sight major-schale melodies of medium difficulty using sol-fa syllables. 9.3 The student will learn to sing by sight major-scale melodies of medium difficulty using sol-fa syllables and Curwen hand signs.	9.1 The student will sing by sight simple major-scale melodies using loo for teacher evaluation. (25 pts.) 9.2 The student will learn to sing by sight major-scale melodies of medium difficulty using sol-fa syllables.(35) 9.3 The student will sing by sight major-scale melodies of medium difficulty using sol-fa syllables and Curwen hand signs for teacher evaluation. (50 points)

QUALITY OAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i	10. The student will write the natural, harmonic, and melodic minor scales.	Manuscript paper for writing of scales	10.1 The student will learn to construct the natural minor scale. 10.2 The student will learn to construct the harmonic minor scale. 10.3 The student will learn to construct the melodic minor scale.	10. The student will write the natural, harmonic, and melodic minor scales for teacher evaluation. (25 points)
5.i 5.iv	11. The student will aurally distinguish among the major scale, the natural minor scale, the harmonic minor scale, and the melodic minor scale.	Piano or mallet instrument Small group settings for decision-making as scales are played	11. The student will learn to aurally distinguish among the major scale, the natural minor scale, the harmonic minor scale, and the melodic minor scale . in groups . individually.	11. A listening quiz will be given in which the student will identify major, natural, harmonic, and melodic minor scales. (40 points)
5.i	12. The student will construct key signatures for minor scales and determine the minor key from the key signature.	Manuscript paper Musical scores for identifying minor key signatures and minor keys	12.1 The student will be able to write the key signatures for the minor scales. 12.2 When the student is given the key signature, he/she will be able to determine the minor scale.	12.1 Written tests: student will write key signature for the minor scales. (10 points) 12.2 The student will determine the minor scale from a given key signature. (10 points)

UALITY OAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.iii	13. The student will sing minor-scale melodies by sight.	The Oxford Book of Folksongs for Sightreading, Books I and II	13.1 The student will learn to sing by sight simple minor-scale melodies using loo. 13.2 The student will sing by sight minor-scale melodies of medium difficulty using solf-fa syllables. 13.3 The student will learn to sing by sight minor scale melodies of medium difficulty using sol-fa syllables and Curwen hand signs.	13.1 The student will sing by sight simple minor-scale melodies using 100 for teacher evaluation. (25 points) 13.2 The student will sing by sight minor-scale melodies of medium difficulty using sol-fa syllables for teacher evaluation. (35 points) 13.3 The student will sing by sight minor-scale melodies of medium difficulty using sol-fa syllables and Curwen hand signs for teacher evaluation. (50 points)

UALITY OAL SSESSMENT	OBJECTIVE	CONTENT/MATERIALS/ACTIVITIES	EXPECTED LEVELS OF ACHIEVEMENT	METHOD OF EVALUATION
5.i 5.iii	14. The student will write and sing primary triads in major and minor keys.	Manuscript paper Chalkboard and chalk Keyboards	14.1 The student will write the primary triads (I, V, IV) for all major keys. 14.2 The student will sing the primary triads (I, V, IV) for all major keys. 14.3 The student will write the primary triads (i, V, iv) for all harmonic minor keys. 14.4 The student will sing the primary triads (i, V, iv) for all harmonic minor keys.	14.1 Written test: the student will write the primary chords in any major key. (30 points) 14.2 The student will write the primary chords in any harmonic minor key. (30 points) 14.3 The student will sing a major triad for teacher evaluation. (10 points) 14.4 The student will sing a minor triad for teacher evaluation (10 points)

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